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AUTHOR Foreman, James M.
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ABSTRACT

This course of study was written as part of a total effort to revise curriculum to fit the quinmester (five 9-week periods) administrative organization of the Dade County Schools. The major intent of this publication is to provide a broad framework of goals and objectives, content, teaching strategies, class activities, and materials all related to the described course of study: music and art history. The course is described as one which makes use of audio visual materials in a study of art and music through the ages. It is designed for students interested in the arts but are not necessarily art students. Emphasis is on the ways art and music reflect the society of the artist through his perceptions; students explore attitudes and values of different periods in the western world. The guide is divided into a broad goals section, a content outline, objectives and learning activities, and materials. Some of the goals are the enabling of students to distinguish selected periods of art and to analyze art as an expression of social existence. The eight units, one for each broad goal, are outlined in column which indicate specific topics, behavioral objectives, learning activities, and references to materials, e.g., texts, films, slides. Recommended materials, supplemental public resources, and alternative student and class materials are listed in a final resource section. Related documents are: SO 002 708 through SO 002 718, and SO 002 768 through SO 002 792. (Author/DJB)

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AUTHORIZED COURSE OF INSTRUCTION FOR THE



DADE COUNTY PUBLIC SCHOOLS

SOCIAL STUDIES

WORLD HISTORY THROUGH ART AND MUSIC

6411.13

DIVISION OF INSTRUCTION • 1971

SOCIAL STUDIES
WORLD HISTORY THROUGH ART AND MUSIC

6414.13

Written by
James M. Foreman
for the

Division of Instruction
Dade County Public Schools
Miami, Florida
1971

U.S. DEPARTMENT OF HEALTH,
EDUCATION & WELFARE
OFFICE OF EDUCATION

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INTRODUCTION

This course of study was written as a part of a total effort to revise curriculum to fit the quinmester administrative organization of schools. The materials and information in this guide are meant to be neither all-inclusive nor prescriptive; but rather, an aide to teachers as they plan instructional programs, taking into account student needs and characteristics, available resources, and other factors.

The major intent of this publication is to provide a broad framework of goals and objectives, content, teaching strategies, class activities, and materials all related to a described course of study. Teachers may then accept the model framework in total or draw ideas from it to incorporate into their lessons.

The guide is divided into 1) a broad goals section, 2) a content outline, 3) objectives and learning activities, and 4) materials. The first section provides descriptive and goal-oriented information for the teacher; "indicators of success" refers to suggested prerequisite or corequisite experiences. The content outline illustrates, in general terms, the scope and major subdivisions of the course. The objectives and learning activities section, hopefully, provides a total picture of the concept or main idea and specific behavioral objectives for a set of given learning activities. The materials section of the guide lists resources in four categories: essential textual or other material; alternate classroom materials to use in place of or in addition to the aforementioned; supplementary teacher resources; and supplementary student resources. The appendix may include other material appropriate for a specific course: e.g., pretests, readings, vocabulary, etc.

Anyone having recommendations relating to this publication is urged to write them down and send to : Social Studies Office, Room 306, Lindsey Hopkins, A-1.

James A. Fleming
Social Studies Consultant

COURSE DESCRIPTION: MAKING USE OF AUDIO VISUAL MATERIALS, STUDENTS INTERESTED IN THE ARTS, BUT NOT NECESSARILY ART STUDENTS, MIGHT PURSUE THIS SURVEY OF ART AND MUSIC THROUGH THE AGES. EMPHASIZES WAYS ART AND MUSIC REFLECT THE SOCIETY OF THE ARTIST THROUGH HIS PERCEPTIONS. THE STUDENT EXPLORES ATTITUDES AND VALUES OF DIFFERENT PERIODS IN THE WESTERN WORLD.

CLUSTER: WORLD STUDIES

GRADE LEVEL: 10-12

COURSE STATUS: ELECTIVE

INDICATORS OF SUCCESS: NONE

COURSE RATIONALE: This course is meant to investigate art as a product and expression of history. Life styles, beliefs, values, and ideas of different people at different times will be examined. Investigations as to how times and events influenced art will also be made. Through this study it is hoped that the student will have gained a broader knowledge of the nature of art and music, and a better perspective as to the nature of history as seen through art and music.

COURSE OBJECTIVES:

1. THE STUDENT WILL DESCRIBE THE DISTINGUISHING CHARACTERISTICS OF SELECTED PERIODS OF ART.
2. THE STUDENT WILL DESCRIBE HOW SELECTED SOCIAL FORCES ARE REFLECTED IN THE ART OF GIVEN PERIODS.
3. THE STUDENT WILL DESCRIBE HOW PARTICULAR EVENTS OR CIRCUMSTANCES INFLUENCE ART.
4. THE STUDENT WILL DESCRIBE HOW SOCIETAL FORCES AFFECT THE WORKS OF SELECTED ARTISTS.
5. GIVEN A PARTICULAR ART ENDEAVOR THE STUDENT WILL MAKE INFERENCES ABOUT ITS INTENDED PURPOSES(S).
6. THE STUDENT WILL DEVISE A CLASSIFICATION SCHEME FOR THE PURPOSES OF ARTISTIC ENDEAVORS.
7. THE STUDENT WILL PROPOSE HYPOTHESES ABOUT THE RELATIONSHIPS BETWEEN ART AND MAN.
8. THE STUDENT WILL ANALYZE ART AS AN EXPRESSION OF SOCIAL EXISTENCE.

COURSE OUTLINE:

I. Art and art periods

- A. Periods
 1. Ancient (Greek)
 2. Medieval
 3. Renaissance
 4. Romanticists and Realists
 5. Impressionism and Expressionism
 6. Modern 1900 -
- B. Contemporary Art styles
 1. Folk Music
 2. Blues and Jazz
 3. Rock
 4. Pop Art
 5. Surrealism

II. Individual Artists

- A. Artists (suggested subjects)
 1. Michelangelo
 2. Rembrandt
 3. Van Gogh
 4. Hogarth and other satirists
 5. Picasso
 6. Leonardo da Vinci
 7. Grandma Moses
- B. Musicians (suggested subjects)

1. Brahms
2. Liszt
3. Handel
4. Sibelius
5. Mendelssohn
6. Debussy and Ravel
7. Joan Baez, B.B. King and Dylan
8. The Beatles

III. Relationships between art and man

- A. Kinds of relationships
 1. Art and the Individual
 2. Art and the Artists
 3. Art and Society
 4. Art and Trends
 5. Art through History
- B. Purposes of Art
 1. Individual expression
 2. Magical tool
 3. Glorification
 4. Propaganda
 5. Social commentary
 6. Social criticism
 7. Utilitarian purposes
 8. Sensual pleasure

IV. Art and aspects of human existence

- A. Social
 1. Love and Marriage
 2. War and Peace
 3. Music
- B. Individual
 1. Sports and Festivity
 2. Man

NOTE: other possibilities exist in the rest of Man Through his Art series.

GOAL 1: THE STUDENT WILL DESCRIBE THE DISTINGUISHING CHARACTERISTICS OF SELECTED PERIODS OF ART.

FOCUS	OBJECTIVE	LEARNING ACTIVITIES
MAN'S ARTISTIC PAST CAN BE CATEGORIZED INTO PERIODS WITH COMMON CHARACTERISTICS.	The student will describe the distinguishing characteristics of selected periods of art.	1. Through research, have each student describe the basic characteristics of: Classical Greek Art, Medieval Art, Renaissance Art, Baroque and Rococo Art, Romantic and Realistic Music & Art, Impressionistic, Surrealism, Jazz, Blues, Rock Music. (Class discussions can be used to clarify the distinguishing traits of each type.) Sources: <u>Larousse Encyclopedia of Renaissance and Baroque Art</u> <u>Larousse Encyclopedia of Realism and Impressionism</u> <u>The Modern World</u> <u>The Age of Plantagenet and Valois</u> <u>The Story of Painting for Young People (pp. 22-82)</u> <u>Olympia</u> <u>Arts and Ideas</u> <u>The Flowering of the Middle Ages</u> <u>Modern Art in the Making</u> <u>Story of Art</u> <u>Ballads, Blues and the Big Beat</u> <u>What Jazz is All About</u> <u>People and Music</u> <u>Music Through the Ages</u>

2. Divide the class into groups. Have each group pretend they have visited a major world museum. Have

FOCUS	OBJECTIVE	LEARNING ACTIVITIES
	(cont.)	2. (cont.) each group describe what medieval...art was like, what it was generally about, anything that was repeated, or things not seen in this art. Then have them follow-up their findings by indentifying other examples of their period in the following slides, films, or music: slides: <u>Art Reproductions 5-20035</u> <u>The Bathaus 5-20200</u> films: <u>The Art Institute of Chicago 1-05428</u> <u>The Louvre 1-40123</u> music: "Scheherezade" - Rimsky-Korsakov "Afternoon of a Faun" - Debussy "Don Quixote" - Straus "Appalachian Spring" - Copland "The Rite of Spring" - Stravinsky
		3. Using only the book sources, have the student groups select what they think would be typical examples of art or music from each period. Have a second panel contrast and distinguish the changes from one period of art to another (changes in style, what was resented, themes...)

GOAL 2: THE STUDENT WILL DESCRIBE HOW SELECTED SOCIAL FORCES ARE REFLECTED IN THE ART OF GIVEN PERIODS.

FOCUS	OBJECTIVE	LEARNING ACTIVITIES
SOCIAL, INTELLEC- TUAL, POLITICAL AND RELIGIOUS FORCES OF EACH PERIOD ARE RE- FLECTED IN ITS ART.	The student will de- scribe how selected social forces are re- flected in the art of given periods.	1. Teacher will discuss with students the general nature of ancient Greek society, law, and philosophy. Then have the students view film(s) and cite art examples which illustrate the particular aspects of Greek society discussed. Students justify choices. Sources: Books - <u>Art and Ideas</u> <u>Man's Unfinished Story</u> p. 40 <u>Olympia</u> <u>People and Music</u> pp. 69-85 <u>The Humanities in Three Cities</u> pp. 4-129 Films - <u>Ancient Greece 1-04728</u> <u>Classical Greece: Aristotle's Ethics, The</u> <u>Theory of Happiness 1-31201</u> <u>Classical Greece: Athens, The Golden</u> <u>Age 1-31197</u> <u>Rise of Greek Art 1-13330</u>
THE ART OF ANCIENT GREECE.		2. From the films, have the students select examples of art that helped make ancient Greece be beautiful and remembered. Then have them explain what it was in Greek culture that inspired or influenced these art forms.
MEDIEVAL PERIOD		3. Have a student pretend he is a father in medieval times. Have him explain with pictures to his son (class) what his life will be like: what he will see, could do, know believe... A Girl could do the same for a daughter. Sources: Books - <u>Age of Plantagenet and Valois</u> <u>Art and Ideas</u>

FOCUS	OBJECTIVE	LEARNING ACTIVITIES
	(cont.)	3. (cont.) Books - (cont.) <u>Life in the Middle Ages</u> <u>Man's Unfinished Journey</u> pp. 130-150 <u>Shaping of Western Society</u> pp. 57-74 <u>Story of Art</u> pp. 46-52 <u>Story of Painting for Young People</u> pp. 22-38 <u>The Flowering of the Middle Ages</u> <u>The Pageant of Medieval Art and Life</u> 4. After viewing films (and using books in the above exercise) have students write poetry, skits or make drawings concerning medieval: chivalry, nobility, court life, work, the town and castle, or thoughts and beliefs. Sources: Book - <u>People and Music</u> pp. 103-119 Films - <u>Art and Architecture: Chartres Cathedral</u> <u>1-31193</u> <u>Medieval World 1-05159</u> <u>Middle Ages 1-31191</u> 5. Tell the class to pretend that all of the paintings of an era (the Renaissance) have been lost. Have the class pretend they are a group of artists responsible for "recreating" the pictures of this time from a description of the social forces. They are to describe, collect picture reproductions they feel are appropriate and/or draw-paint pictures that represent the times. Discuss with them the basic philosophical ideas, political forces, events, issues,

FOCUS	OBJECTIVE	LEARNING ACTIVITIES
	(cont.)	5. (cont.) and scientific inquiries that might appear in the art. Follow this exercise by showing them the actual art of the period. Discuss discrepancies. (NOTE: It would be a good idea to ditto basic points of your description and pass out before students "recreate." Also keeping secret the identity of the "era," the art of which they will recreate is a good idea.) Teacher sources: Books - <u>Arts and Ideas</u> <u>Humanities in Three Cities</u> pp. 162-166, 182-195, 211-217, 223-252. <u>Larousse Encyclopedia of Renaissance and Baroque Art</u> Films - <u>Renaissance 1-05166</u> <u>The Renaissance 1-31023</u>
		6. Have students construct a time line of political, social, religious, intellectual or scientific events for the Renaissance. Then have students find paintings which illustrate (by time) the influence of these forces. Sources: <u>Arts and Ideas</u> <u>Art Through the Ages</u> pp. 287-397 <u>Larousse Encyclopedia of Renaissance and Baroque Art</u> <u>Story of Art</u> pp. 52-100 7. Have the students collect Renaissance pictures from Spain, Italy, Germany, France. Have them cite reasons why these pictures are classified as Renaissance.

FOCUS	OBJECTIVE	LEARNING ACTIVITIES
THE PERIODS OF ROMANTICISM AND REALISM.	(cont.)	7. (cont.) What events or phenomena did these countries share at the time. What accounted for some of the differences between styles of the different countries? 8. Have the students view and listen to works considered as Romantic and Realistic. Then, rising sources have them cite reasons for the change from Realism to Romanticism. Sources: Books - <u>Arts and Ideas</u> <u>Larouse Encyclopedia of Realism and Impres-</u> <u>sionism</u> Slides - <u>Romanticists and Realists 5-70012</u> Records- <u>Berlioz, Symphony Fantastique, Tchaikovsky, Swan Lake</u> 9. Without naming any periods or styles of France de- scribe to the class the ideas and events in France during this period of art and immediately prior to it. (scientific discoveries which aided art - Gestalt, political turmoil, industrialism, ideas...) Then present slides on Impressionism, Surrealism, and Abstract French paintings. Have the class select the group of paintings which they think would repre- sent your description of the times of Impressionism. Have the students justify their choice with both reasons why they selected one group and why they did not choose the other. Follow this up by telling them Impressionism was the correct group and by discussing the nature of the times surrounding Surrealism and Contemporary American paintings. Discuss the dis- crepancies in their judgement. Sources: Books - <u>Arts and Ideas</u>

FOCUS	OBJECTIVE	LEARNING ACTIVITIES
(cont.)	9. (cont.) Books - (cont.) <u>Larousse Encyclopedia of Realism and Impressionism</u> Slides - <u>Abstract Painting In France 5-20200</u> <u>Impressionists of the Gallery of the Tennis Court 5-70011</u> <u>Les Impressionists 5-70010</u> <u>Surrealism 5-20205</u> NOTE: This activity could be followed by a viewing of the movie <u>Impressionisms 1-04272</u> . 10. Have the class discuss how America has changed during the last 100 years (became an industrial power, shift in population from rural to urban areas, technological changes, changes in social attitudes.) Then have them pick slides or pictures which illustrate these changes. Have students justify choices. Sources: Books - <u>Arts and Ideas</u> <u>The Modern World</u> Slides - <u>Contemporary American Painting 5-70026</u> <u>20th Century Sculpture 5-20159</u> Film - <u>Old World Atelier in New York 1-11647</u> 11. Have the class select or create art forms which show what "today" is like. (Wire or plastic sculpture, painting, string painting, paper maché ...) 12. Listen to: <u>A Historical Interpretation of Negro</u>	

FOCUS	OBJECTIVE	LEARNING ACTIVITIES
	(cont.)	12. (cont.) <u>Spirituals: Lift Every Voice and Sing, 44065.</u> Have the students collect their own examples of folk music that they feel reflect the nature of the times. Play, and discuss the reasons for their selections. 13. Creative students could create or play a folk song which in some way represents our times. 14. Describe the origins of Jazz and Blues. Answer the question: To what extent and how are jazz and blues a product and reflection of the times? Sources: Books - <u>Ballads, Blues and the Big Beat</u> <u>How Man Made Music pp. 201-213</u> <u>What Jazz is All About</u> Film - <u>Body and Soul 1-31674</u> Record - <u>History of Jazz, 3-20303</u> 15. Discuss what Freud and the Depression had to do with Surrealism. Discuss: What were some of the major concepts of Freud? What were reasons for the pre-occupation with Freudism ideas during the time Surrealism came into being? In what ways did Surrealism show the influence of the depression and war? Sources: Books - <u>Arts and Ideas</u> <u>Dada, Surrealism and Their Heritage</u> Slides - <u>Surrealism 5-20205</u> 16. Present reasons why Pop Art would be more representative of "middle" class America than the current communes in America.

FOCUS	OBJECTIVE	LEARNING ACTIVITIES
	(cont.)	16. (cont.) Sources: Books - <u>Environments and Happenings</u> <u>Pop Art: Image and Object</u> <u>Pop Art Redefined</u> <u>Slides - Pop Art: A,B,C 5-20197</u> 17. For each of the periods, students could create something that depicted the life in those times (a drawing, poem, etc. on nobility, a particular event, re-creation, love, etc.). 18. On the blackboard write the order of occurrence of the art periods studied. Have the class propose reasons why they occurred in that order. (Mix the list up and have them suggest reasons why the mixed sequence was an unlikely occurrences. 19. Have the class pretend they are to publish a chronological history of the world since the time of ancient Greece. Have the class select and arrange in sequence representative pictures. Show them with an opaque projector. Have them discuss what the pictures show and why they chose them to be representative of a particular time.

GOAL 3: THE STUDENT WILL DESCRIBE HOW PARTICULAR EVENTS OR CIRCUMSTANCES INFLUENCE ART.

FOCUS	OBJECTIVE	LEARNING ACTIVITIES
SPECIFIC OCCURENCES (AS WELL AS GENERAL FORCES) INFLUENCE ART.	The student will de- scribe how particular events or circumstances influence art.	1. Students will select pictures, music and gather evidence which depicts or shows particular influences of: Justify choices of illustrations. a. Nationalism (e.g. Black Nationalism; French Nationalism) b. A particular philosophy (e.g. pragmatism) c. Religion (e.g. Christianity) d. Exploration of the New World e. Industrial Revolution f. French Revolution g. The Reformation h. Science and Electronics (e.g. invention of the television) i. Crucifixion of Christ j. Greek Government k. Other Sources: Books - <u>America and The World Today</u> <u>Arts and Ideas</u> <u>Larouse Encyclopedias of Art</u> <u>Man's Unfinished Journey</u> <u>Modern Art in the Making</u> <u>Music Through the Ages</u> <u>People and Music</u> <u>Shaping of Western Society</u> <u>Story of Art</u> <u>Story of Painting for Young People</u> <u>The Modern World</u> 2. Construct a time line of important events, circumstances, and ideas from the ancient Greeks to now. Include time areas of art periods (with a definition

FOCUS	OBJECTIVE	LEARNING ACTIVITIES
	(cont.)	2. (cont.) and description of that period). Identify events... which coincided with particular art periods. Sources: <u>Arts and Ideas</u> <u>Larouse Encyclopedias of Art</u> 3. Invite an art historian to discuss: The paradox of how an artist must to some extent reflect the society in which he lives in his work, but possibly not have his work accepted by that society. Sources: Teachers in the art and music department at Miami Dade Junior College, Barry College, Biscayne College, University of Miami, Directors of Bass, Lowe or Miami Art Center. 4. Visit the Lowe, Miami Art Center, Bass Museum, or Galleries in the Grove. Discuss what contemporary art says about our times. What are the inspirations or ideas behind current movements in art? 5. Have the class collect or create art forms which in some way depict the events of this past year. These can be made for a "tine" capsule that will be opened by a school art class in the future (coming year?). 6. Discuss: What will the artist of 2001 paint? or What kind of music will be made? Why? How? Why is your answer only partially correct?

GOAL 4: THE STUDENT WILL DESCRIBE HOW SOCIETAL FORCES AFFECT THE WORKS OF SELECTED ARTISTS.

FOCUS	OBJECTIVE	LEARNING ACTIVITIES
THE TIMES IN WHICH AN ARTIST WORKS MODIFY BOTH THE MAN AND HIS WORKS.	The student will describe how societal forces affect the work of selected artists.	- For the following artists and musicians have the students do research in order to describe: What were their personalities like? What were their values, beliefs? What did they paint or compose about? What distinguished their personalities and work from others? What were the major events in their lives? How did they become artists? Did they marry? What else could they do? (NOTE: It might be practical to divide these questions among the students while viewing films) - Compare artists and musicians of same period. What were differences in the "ideas" expressed? What might have attributed to these differences? - Compare artists of two different periods. How did they express similar things differently? Select works which best show their personality. Sources: - Michelangelo - Film - <u>Michelangelo and His Art #1-12499</u> - Books - <u>I, Michelangelo</u> <u>Michelangelo</u> <u>Purposes of Art</u> - Leonardo Da Vinci - Films - <u>Leonardo Da Vinci & His Art #1-12413</u> <u>Leonardo, part 1 #1-31487</u> <u>Leonardo, part 2 #1-31489</u> - Book - <u>The World of Leonardo</u> - Rembrandt - Films - <u>Rembrandt: A Poet of Light #1-11687</u> <u>Rembrandt: A Self Portrait #1-30809</u>

FOCUS	OBJECTIVE	LEARNING ACTIVITIES
	(cont.)	3. (cont.) c. (cont.) Books - <u>Rembrandt</u> <u>Rembrandt and His World</u> d. Hogarth Book - <u>Hogarth to Cruikshand: Social Change in Satire</u> e. Van Gogh Films - <u>Vincent Van Gogh #1-12501</u> <u>Van Gogh: From Darkness to Light #1-11685</u> Slides- <u>Vincent Van Gogh #5-20115</u> Books - <u>Van Gogh</u> <u>Modern Art in Making p. 235</u> f. Picasso Books - <u>Picasso</u> <u>Picasso and Company</u> <u>Modern Art in Making p. 295</u> <u>Purposes of Art p. 284</u> g. Grandma Moses Film - <u>Grandma Moses #1-12413</u> Book - <u>Grandma Moses: My Life History</u> h. Mendelssohn Record- <u>Young Peoples Introduction to Mendelssohn #3-20322</u> Tape - <u>Masterpieces by Mendelssohn</u> Book - <u>Heritage of Music p. 146</u>

FOCUS	OBJECTIVE	LEARNING ACTIVITIES
	(cont.)	3. (cont.) i. Handel Film - <u>Handel and His Music #1-11709</u> j. Liszt Film - <u>Liszt and His Music #1-11722</u> Book - <u>Heritage of Music p. 176</u> k. Brahms Film - <u>Brahms and His Music #1-12072</u> Tape - <u>Masterpieces by Brahms #4-30310</u> Record- <u>Young Peoples Introduction to Brahms #3-20325</u> l. Sibelius Book - <u>Heritage of Music p. 152</u> Films - <u>Tribute to Sibelius, part 1 #1-30818</u> <u>Tribute to Sibelius, part 2 #1-30820</u> m. Debussy and Ravel Tape - <u>Clouds #4-40586</u> Record- <u>Young Peoples Introduction to Debussy #3-20310</u> n. Book - <u>Maurice Ravel</u> Joan Baez, B.B. King and Dylan Books - <u>Daybreak</u> <u>Blues, Ballads and the Big Beat</u> Have students bring in their own records

FOCUS	OBJECTIVE	LEARNING ACTIVITIES
(cont.)		3. (cont.) o. The Beatles Book - <u>The Beatles</u> Have students bring in their own records. 4. Discuss and show examples of the different ways these artists depicted man. Discuss: Who painted man humbly, nobly, with emotion, statue-like...? 5. Have four people pretend they are Michelangelo, Rembrandt, Van Gogh and Picasso. They are to make paintings for a new museum as a group. What might they agree upon, disagree? How might their various styles, personalities, values cause difficulty? If possible create a dialogue to illustrate their values. 6. Pretend Rembrandt is reincarnated and paints the same as he did originally. Would he be a success? Why or why not? What might cause him difficulty? Variation: Ask the same questions if Picasso and his paintings were reincarnated in the Renaissance.

GOAL 5: GIVEN A PARTICULAR ART ENDEAVOR THE STUDENT WILL MAKE INFERENCES ABOUT ITS INTENDED PURPOSE(S).

FOCUS	OBJECTIVE	LEARNING ACTIVITIES
EACH ARTISTIC PRODUCTION HAS A PURPOSE.	Given a particular art endeavor the student will make inferences about their intended purpose(s).	NOTE: In most of the activities below the following questions would be applicable for discussion or thought: - What did the works of art represent? (People? What kind of people, Objects? What kind of objects?) - What kind of artist do you think created these examples? - Who was responsible for having these works of art created? Why? - What were these examples of art used for? - What kind of people viewed or listened to these works of art? - Where were these works of art viewed or heard? View film on Egyptian or Byzantine art. Discuss: What art objects showed a religious purpose? What were some of the specific religious poses for these objects? What art forms were concerned with after death? Sources: Films - <u>Ancient Egypt #1-04786</u> <u>Byzantine Empire #1-12597</u> <u>The Ancient Egyptian #1-31011</u> Books - <u>Art Through the Ages pp. 47-72</u> <u>Dawn of Civilization pp. 97-133</u> <u>Story of Painting for Young People pp. 10-15</u> Have the class paint and draw a mural depicting the tomb of an Egyptian king. Show in this mural the sarcophagus, artifacts used in after-death, story of the deposed...

FOCUS	OBJECTIVE	LEARNING ACTIVITIES
	(cont.)	3. View film on Indian art. Discuss: What tools or implements were also art forms? How did these art forms relate to the Indians way of life? Sources: <u>Indian Artists of the Northeast #1-11684</u> <u>Pueblo Arts #1-05270</u> <u>Pueblo Indians Arts and Crafts #1-05281</u> 4. Read and view selections on ancient art. Discuss: What role did magic play, in these art forms? What reasons would you give to explain why magic played a part in these art forms? Source Books - <u>Dawn of Civilization pp. 21-40, 105-132</u> <u>Purposes of Art chapter 1</u> <u>Vanished Civilizations</u> Slides - <u>Neolithic Art #5-20125</u> <u>Paleolithic Cave Painting #5-20121</u> 5. Read and view selections on Pop art. Discuss: How are these art forms a commentary on our way of life? What provoked these commentaries? Sources: Books - <u>Environments and Happenings</u> <u>Pop Art</u> <u>Pop Art Redefined</u> Slides - <u>Pop Art: A, B, C #5-20197</u> 6. Read and listen to selections of jazz and folk music. Discuss: What are some of the origins of this music? What are different purposes between jazz and folk music?

FOCUS	OBJECTIVE	LEARNING ACTIVITIES
(cont.)	6. (cont.) Books - How Man Made Music pp. 201-213 Sound of Soul pp. 42-98 What Jazz is All About pp. 1-12, 52-65 7. Read and listen to selections of Impressionistic music. Write your impressions of the particular piece (possibly with poetry). Sources: Books - People and Music pp. 357-361 The Heritage of Music pp. 223-227 Records- Debussy, <u>Reverie</u>, <u>Clouds</u> Le Mer, <u>The Sea</u> Ravel, <u>Rhapsody Espagnole</u>	

GOAL 6: THE STUDENTS WILL DEVISE A CLASSIFICATION SCHEME FOR THE PURPOSES OF ARTISTIC ENDEAVORS.

FOCUS	OBJECTIVE	LEARNING ACTIVITIES
THERE ARE A VARIETY OF BASIC PURPOSES FOR ARTISTIC EXPRESSION.	The students will devise a classification scheme for the purposes of artistic endeavors.	1. Have the students brainstorm a list (on the blackboard) of purposes or reasons why art exists. The following should be added if not included in this list: a. for magical purposes b. for glorification c. to issue propaganda d. as a means of individual expression e. as social commentary f. as social criticism g. for utilitarian purposes h. for entertainment i. informative The list could be expanded to include: The various modes of individual expression, kinds of art related to magic, kinds of propaganda art has often been used for.
RELIGION IS A BASIC AND HISTORICALLY COMMON PURPOSE FOR ARTISTIC ENDEAVORS.		2. Compare portions of Bach's <u>St. Mathew Passion</u> on B Minor Mass with Handel's <u>Messiah</u> and Jesus Christ Superstar. Discuss: What are the purposes of these pieces? How are the purposes different or differently expressed? 3. View <u>The Vatican</u>, part 1 #1-31737 and <u>The Vatican</u>, part 2 #1-31738 Write a brief essay on the different art forms which expressed religious purposes, how these religious purposes changed, how religious expression through painting changed. List as many religious "symbols" as possible and their purpose.

FOCUS	OBJECTIVE	LEARNING ACTIVITIES
MAGIC IS A BASIC AND HISTORICALLY COMMON PURPOSE FOR ARTISTIC ENDEAVORS.		4. After research have students create an object (with some authenticity) for magical purposes. Use natural materials mostly (coconuts, feathers, shells...) Examples: African or Chinese mark to ward of evil spirits Totem poles Idols Cave drawings Students should be able to offer some explanation as to the causes of the beliefs in magic.
SOCIAL CRITICISM AND COMMENTARY IS BASIC AND HISTORICALLY COMMON PURPOSE FOR ARTISTIC ENDEAVORS.		5. Using an opaque projector view the social criticisms in <u>Hogarth to Cruikshank: Social Change in Graphic Satire</u>. Select those which would be applicable today. NOTE: This book should be previewed by teacher first for a clear understanding of satires involved. 6. Discuss some of the absurdities found in today's world. Collect cartoons, pictures or music examples which illustrate these absurdities. Variation: Draw cartoons or caption pictures which illustrate or satirize today's times. 7. Have the class take a current issue and make a propaganda collage. For example: Collect magazine pictures that would criticize for or against a current issue (such as the Vietnam war). Have the class glue these to masonite board. 8. Have the class collect and listen to the lyrics of current folk and rock tunes. Discuss: What is it about the music as well as the lyrics that reflects today's times.

GOAL 7: THE STUDENT WILL PROPOSE HYPOTHESES ABOUT THE RELATIONSHIPS BETWEEN ART AND MAN.

FOCUS	OBJECTIVE	LEARNING ACTIVITIES
STUDENT ANALYSIS OF RELATIONSHIPS.	The student will propose hypotheses about the relationships between art and man.	1. Listen to recordings of Glenn Miller, Tommy Dorsey or any band music of the 1940's or earlier (and/or view any early paintings - e.g. Italian, Renaissance). Discuss: Why is this art no longer popular? What makes art popular? Could different things at different times make art popular? 2. View art slides (e.g. <u>Art Reproductions #1-05428</u>) and for each slide ask these questions of the class: In what way did the artist want to involve the viewer? As a participant? An observer? Empathetically? Intellectually? Emotionally?... 3. View the movie <u>The Louvre</u> and/or listen to selections of Bach, Wagner, Mozart or Brahms. Discuss: Why do you think these art forms have lasted through history? Is there a common element in art forms which makes them lasting? What are things that could be the same/different in our society to the society in which these art forms were created? Would this bear an influence as to the appreciation of these art forms? Alternate Source: <u>Art Institute of Chicago #1-05428</u> 4. Invite an artist, college art student, art critic, art historian to lecture and discuss: What are the pressures upon the artist? (social, personal, governmental) NOTE: Artists from Miami Dade Junior College, University of Miami, Barry College, or any of the local art societies might volunteer. (Opera Guild of Greater Miami 377-8481, Greater Miami Cultural Arts Center 374-6838) 5. Invite school personnel (e.g. Assistant Principal of Curriculum, art teacher, an art student) to discuss:

RELATIONSHIPS PERCEIVED BY OTHERS.

FOCUS	OBJECTIVE	LEARNING ACTIVITIES
(cont.)		5. (cont.) Does artistic creativity improve the individual/society? How? Additional source: <u>Cultural Role of Art in Education: The Children #5-20201</u>
STUDENT PERCEPTION OF RELATIONSHIPS.		6. Invite a person who is interested in art and who has traveled to discuss: Does art exist in all societies? Does it exist in different societies? Why? Could a society have more artistic creativity at one time than in another? Why? Possible source of lecturers: universities, art and historical societies, parents, travel agency personnel. 7. Have class volunteers whistle or sing any current song. Would your parents/grandparents know this song? If not, why not? Why don't they listen to these songs? Do you/they understand and appreciate what the song is about? Why or why not? 8. Ask the students to bring in something that is, quote "beautiful" - painting, object or record. Discussion: What is beauty? Why do you think so? Will your art piece be beautiful 50 years from now? Why or why not? What are some factors which influence our idea of beauty? Variation: Have newspaper art critic or museum art director discuss same topic. (Bass Museum, Lowe, Miami Modern Art Museum) 9. Have students select any two pictures they like. Then have them tell class what the picture is trying to express. (This could be essay, poems or song). Ask them to suggest ways in which their selection is evidence of relationships between man and art.

FOCUS	OBJECTIVE	LEARNING ACTIVITIES
(cont.)		10. Through individual research have the students select pictures which involve the viewer in some manner. The students will explain how and why they thought the viewer was "involved." Sources: <u>Dutch, English, Flemish, French, Russian</u> <u>Schools #5-0003</u> <u>German, Italian, Mexican, Spanish Schools</u> <u>#5-40001</u> <u>The Bauhaus #5-20200</u>
STUDENT EXPRESSION OF RELATIONSHIPS.		11. Using any art materials which would be practical for one or two sittings, have the students "create" something, anything whatsoever they desire. Possible materials: paper mache, string or water-color painting, wire sculpture, ind/crayon/pencil, and/or charcoal drawing, collage, colored paper paste-up. Have students decide on materials needed the day before exercise. Follow up exercise: Have the student write, then discuss: "Why did you create this? Does your art work show anything about your personality? Does it have anything to do with anyone else? Did you create in some particular way because of the people who were to see it? Is the idea totally yours? Does it express any common thoughts or ideas of today? If a class 50 or 100 years ago were given the same exercise and questions would the result be the same? Why or why not?"
NECESSITY OF ART.		12. Imaginative students could describe what the world would be without art and music.

GOAL 8: THE STUDENT WILL ANALYZE ART AS AN EXPRESSION OF SOCIAL EXISTENCE.

FOCUS	OBJECTIVE	LEARNING ACTIVITIES
ART IS A REFLECTION OF THE CULTURE THAT CREATES IT. SOME ART IS AN EXPRESSION OF THE CONCEPT OF LOVE.	The student will analyze art as an expression of social existence.	1. Read and view selections of <u>Love and Marriage</u>. Answer: In what ways have love and marriage been different? What were possible reasons for the various concepts of love and marriage? What were possible causes of change in these concepts? Source: <u>Love and Marriage</u> (Man through his Art series) 2. Divide the class into two groups. Have one group draw or paint what they think love and marriage means and is like today. Have the other group illustrate what they think love and marriage should be. Collect results and discuss similarities and differences. 3. Invite one of the school's musical groups (band, chorus, combo) to perform a medley of love songs. Request performance of at least one song for every ten years since 1900. Discuss: What were similarities and differences in the lyrical ideas of love? In what ways did the music change? What could be possible causes for the changes in both lyrics and music? Would the music of 1900-20 be a reflection of today? Why not? Variation: A group of students could collect and record such a medley on tape. Research on the changing ideas of love and marriage through parents, grandparents... could be made prior to playing the tape to class. The group could discuss how certain songs illustrated what was found in their research. 4. After research "recreate," by play acting and making paper mache figures, the nature of knighthood, fighting, soldiers and war in medieval times. This could also be done by a mural. Sources: Books - <u>Life in the Middle Ages</u>, p. 82

SOME ART IS A RESULT OF WAR AND PEACE.

FOCUS	OBJECTIVE	LEARNING ACTIVITIES
(cont.)		4. (cont.) Books - (cont.) <u>The Age of Plantagenet and Valois p. 93, 148</u> <u>The Flowering of the Middle Ages pp. 41-81</u> <u>War and Peace (Man through his Art series)</u> 5. Read about and view paintings on war and peace. Discuss: How have war and peace been different at different times? In what different ways were war and peace depicted? Propose reasons why the depictions differed. Sources: Books - <u>The Warrior in Art</u> <u>War and Peace (Man through his Art series)</u> <u>War and Peace #5-20193</u> Slides - <u>War and Peace #5-20193</u> Variation: Discuss the same questions after listening to: Records- <u>1812 Overture</u> Tapes - <u>Ballads of the Civil War #3-20307</u> <u>Ballads of the Revolution #3-00139</u> <u>#3-20308</u> <u>Ballads of the War of 1812 #3-00134</u> 6. For different times describe the nature of sports, games or festivals. Sources: Books - <u>Circuses and Fairs in Art</u> <u>Olympia pp. 41-111</u> <u>Sports and Festivals (Man through his Art series)</u> <u>Sports and Games in Art</u>

SOME ART DESCRIBES
MEANS OF ENTERTAINMENT?

FOCUS	OBJECTIVE	LEARNING ACTIVITIES
(cont.) MUSIC REFLECTS THE TIMES BECAUSE MUSIC CHANGES AS THE TIMES CHANGE.		6. (cont.) Variation: Describe changes in the nature of one particular sport, game or festival that has lasted through the centuries. 7. Find as many games as possible in <u>Childrens Games</u> by Brugel. How many are still played today? What games were peculiar to that time? Source: <u>Sports and Games</u> p. 50 8. Describe and give reasons for the transition of music through time. Show pictures which illustrate this transition. Sources: Books - <u>How Art and Music Speak</u> pp. 9-40 <u>Music</u> (Man through his art series) <u>Musical Instruments in Art</u> <u>Slides - Music</u> (Man through his art series) #5-20194
ART REFLECTS THE MANY FACETS OF MAN.		9. Draw or paint how music is today while listening to contemporary selections. Then make drawings of a time in the past while listening to selections of that time. 10. Have the class make speculations as to the possible ways man could be depicted. (As an ideal, social creature, emotional, evil, glorified symbolically...) Then have them find examples of those depictions. Give explanations as to why man was depicted in such a manner. Sources: Books - <u>Man and Animal</u> (Man through his art series) <u>Purposes of Art</u> pp. 211-250 <u>The Self Portrain in Art</u>

FOCUS	OBJECTIVE	LEARNING ACTIVITIES
(cont.)		10. (cont.) <u>Slides - Man and Animal #5-20195</u> 11. Have the students trace the development of the artistic idea of man from the early Greeks to today. Give explanations for each idea in this development. Concluding note: <u>The Man Through His Art Series</u> <u>and Fine Art Books for Young People</u> illustrate several other aspects of man's existence - death, family, work, the city...

MATERIALS:

I. Recommended Basic Textual and Other Materials. (At least one copy or set is needed in the in the school library. The starred books are an absolute necessity for the course)

- Coughlam, Robert. Time-Life Artists Art Series. New York: Time Inc., 1966.
- Elsen, Albert E. Purposes of Art, New York: Holt, Rinehart and Winston, 1962.
- *Fleming, William. Arts and Ideas. New York: Holt, Rinehart and Winston, 1968.
- Good, John M. The Humanities in Three Cities. New York: Holt, Rinehart and Winston, 1969, (state adopted)
- Good, John M. The Shaping of Western Society. New York: Holt, Rinehart and Winston, 1968, (state adopted)
- Huyghe, Rene, gen. ed. Larousse Encyclopedia's of Renaissance and Baroque Art, Modern Art. New York: Prometheus Press, 1967.
- McGeehee, Thomasine. People and Music. Boston: Allyn and Bacon Inc., 1963.
- *Man Through His Art, series, World Confederation of Organizations of the Teaching Profession, New York: Graphic Society, 1966.
- Perry, Marvin. Man's Unfinished Journey. New York: Houghton Mifflin Co., 1971.

II. Alternate Student and Class Materials.

A. Films

<u>Art Institute of Chicago</u>	#1-05428
<u>Old World Atelier in New York</u>	#1-11647
<u>Ancient Egypt</u>	#1-04786
<u>The Ancient Egyptian</u>	#1-31011
<u>Art and Architecture: What is it, Why is It?</u>	#1-31189
<u>Byzantine Empire</u>	#1-12597
<u>Indian Artists of the Northwest</u>	#1-11684
<u>Pueblo Arts</u>	#1-05270
<u>Pueblo Indian Arts and Crafts</u>	#1-05281
<u>The Vatican: part 1</u>	#1-31737
<u>The Vatican: part 2</u>	#1-31738

MATERIALS - (cont.)

II. A. (cont.)

<u>The Louvre</u>	#1-40123
<u>Ancient Greece</u>	#1-04728
<u>Art and Architecture: Art of the Middle Ages</u>	#1-31191
<u>Art Survives the Times</u>	#1-05429
<u>Classical Greece: Aristotle's Ethics, Theory of Happiness</u>	#1-31201
<u>Classical Greece: Athens, The Golden Age</u>	#1-31197
<u>Expressionism</u>	#1-04271
<u>Impressionism</u>	#1-04272
<u>Medieval World</u>	#1-05159
<u>Art and Architecture: Chartres Cathedral</u>	#1-31193
<u>Renaissance</u>	#1-05166
<u>The Renaissance</u>	#1-31023
<u>What is Modern Art</u>	#1-11628
<u>Rise of Greek Art</u>	#1-13330
<u>Body and Soul part 2</u>	#1-31674
<u>Leonardo Da Vinci part 1</u>	#1-31487
<u>Leonardo Da Vinci part 2</u>	#1-31489
<u>Michelangelo and his Art</u>	#1-12499
<u>Leonardo Da Vinci and his Art</u>	#1-13497
<u>Grandma Moses</u>	#1-13413
<u>Rembrandt: Poet of Light</u>	#1-11687
<u>Rembrandt Van Rijn : A Self Portrait</u>	#1-30809
<u>Vincent Van Gogh</u>	#1-12501
<u>Vincent Van Gogh: From Darkness to Light</u>	#1-11685
<u>Brahms and His Music</u>	#1-12072
<u>Handel and His Music</u>	#1-11709

MATERIALS - (cont.)

II. A. (cont.)

Liszt and His Music

Tribute to Sibelius part 1

Tribute to Sibelius part 2

B. Tapes

Ballads of the War of 1812

Ballads of the Revolution

Ballads of the Revolution

History of Jazz

Young Peoples Introduction to Brahms

Young Peoples Introduction to Debussy

Young Peoples Introduction to Mendelsohn

C. Records

Masterpieces by Brahms

Clouds

Masterpieces by Mendelsohn

Historical Interpretation of Negro Spirituals: Lift

Every Voice and Sing

D. Slides

Art Reproductions

Dutch, English, Flemish, French and Russian Schools

German, Italian, Mexican, Spanish Schools

Contemporary American Painting

Les Impressionists (Masterpieces of the Louvre Museum)

Impressionists of the Gallery of the Tennis Court

Masterpieces of the Louvre Museum

Romanticists and Realists (Masterpieces of the Louvre

Museum)

#1-11722

#1-30818

#1-30820

#3-00139

#3-20308

#3-20303

#3-20325

#3-20310

#3-20322

#4-30310

#4-40586

#4-30311

#4-40654

#5-20035

#5-40003

#5-40001

#5-70026

#5-70010

#5-70011

#5-70012

MATERIALS - (cont.)

II. D. (cont.)

20th Century Sculpture

Abstract Painting in France

The Bathaus

Cultural Role of Art in Education: The Children

Man Through his Art: Man and Animal

Man Through His Art: Music

Man Through His Art: War and Peace

Pop Art: A, B, C

Surrealism

Post Impressionism In France

III. Supplemental Pupil Resources

Baez, Joan. Daybreak. New York: Dial Press, 1968.

Brassai, Gyula. Picasso and Company. New York: Doubleday, 1966.

Buchanan, Fannie R., Luckenbill, Charles Jr. How Man Made Music. Chicago: Folict Inc., 1959.

Carroll, Wendell. Fine Art Books for Young People (series). Minneapolis: Lerner Pub. Co., 1968

Copplestone, Terwin. Rembrandt. London: Spring Books, 1967.

Drees, Ludwig. Olympia. New York: Frederick A. Praeger Pub, 1967.

Erhlich, Lillian. What Jazz is All About. New York: Julian Messner Inc., 1962.

Evans, Joan ed. The Flowering of the Middle Ages. New York: McGraw-Hill Inc., 1966.

Finley, Gerald. Van Gogh. London: Tudor Press Pub. Co., 1966.

Fowler, Kenneth. The Age of Plantagenet and Valois. New York: G.P. Putnam Sons, 1965.

Gardner, Helen. Art Through the Ages. New York: Harcourt, Brace and World, 1959.

Garland, Phillip. Sound of Soul. Chicago: Henry Regnery Co., 1969.

George, Dorothy. Hogarth to Cruikshand: Social Change in Satire. New York: Walker and Co.,

1967.

Gettings, Fred. Meaning and Wonder of Art. New York: Golden Press, 1963.

Hammacher, A.M. Van Gogh. London: Srpig Art Books.

Hunter, Davis. The Beatles. New York: McGraw-Hill, 1968.

MATERIALS - (cont.)

III. (cont.)

- Jancon, H.W. The Story of Painting for Young People. New York: Harry Adams Pub., 1952.
- Kallier, Otto ed. Grandma Moses, My Life History. New York: Harper and Rowe, 1952.
- Lynton, Norbert. The Modern World. New York: McGraw-Hill Pub., 1965.
- Myers, Bernard. Modern Art in the Making. New York: McGraw-Hill Pub., 1959.
- Myrus, Donald. Ballads, Blues and the Big Beat. New York: MacMillan Co., 1959.
- Piggot, Stuart. Dawn of Civilization. New York: McGraw-Hill Pub., 1961.
- Rogers, Elizabeth. Music Through the Ages. New York: G.P. Putnam Sons, 1967.
- Rushin, Ariane. Story of Art. New York: John Day Co., 1963.
- Spencer, Cornelia. How Art and Music Speak. New York: John Day Co., 1963.
- Speroni, Charles (trans. by) I, Michelangelo. Garden City, N.J.: Doubleday, 1962.
- Stearns, Monroe. Rembrandt and His World. New York: F.W. Watts, 1967.
- Stuckenschmidt, Hans. Maurice Ravel. Philadelphia: Chilton Books, 1968.
- Williams, Jay. Life in the Middle Ages. New York: Random House, 1966.